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SCHOOL

OF

MUSIC AND FINE ART.

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1890.

NORTH COLLEGE.—SCHOOL OF MUSIC.

THE UNIVERSITY OF KANSAS.

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THE UNIVERSITY OF KANSAS.

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F. H. SNOW, President.

G. B. PENNY, Dean,
Piano, Voice, Organ, Harmony and Theory.

ANNA MARCH,
Piano.

This School of the University, now fully established in its new quarters, is under the direction of Prof. Geo. B. Penny, formerly a member of the faculty of the Metropolitan Conservatory of Music in New York City, and recently Professor of Music in the State Normal School at Emporia. Prof. Penny is a graduate of Cornell University, and is personally familiar with the methods employed in the conservatories of Germany, France, and England. The School is well equipped with excellent pianos and modern mechanical devices for facilitating the technical part of piano-forte and organ-playing; charts for sight-reading classes, for illustrating vocal, piano-forte and lecture courses. Among the *free advantages* offered to all pupils (including preparatory grades) are classes in Harmony and Theory, Solfeggio and Sight-Reading, and Ensemble, a course of lectures on the Art, Science, and Æsthetics of Music, choral classes, recitals, a Seminary for the education of teachers, and an excellent musical library. Any literary or scientific study in the other University courses for which students may be prepared, is included among the free advantages.

The School is organized to meet the growing demand for better and more extended facilities for musical education. Its objects are: (1) To furnish instruction in all branches of music to either amateur or professional students; (2) To combine music with regular collegiate work in the University; (3) To train teachers. The class system of instruction is principally used, because experience has proved it to be in many ways the best. Private lessons, however, are given to all who desire

them. The various courses of study are carefully graded, being based upon those used in the conservatories of Leipsig, Stuttgart, and Berlin, Germany, and are similar in character and extent to those of the best American schools of music.

The plan of instruction includes thorough courses in Piano, Voice, Harmony, Counterpoint, History of Music, the Elements of Form and Instrumentation, and English. *By act of the Legislature in 1889, instruction in this School is free to all Kansas students who pass the*

REQUIREMENTS FOR ADMISSION,

which are as follows:

1. *The Rudiments of Music.*

2. *Piano.* Candidates will be required to play, in tempo, and with correct fingering and phrasing, selections from the following or their equivalents. Fifty studies from Cramer, (Von Bulow), Schmitt, *op. 16;* Bach's Two-part and Three-part Inventions; Tausig's Daily Studies, bk. I. The major and minor scales and the various forms of arpeggios, in all keys.

[While the adoption of any particular method of technical training is not insisted upon, stress being laid on a correct and musical rendering of the compositions set for examination, all persons intending to apply for admission must have cultivated a quiet position of the hand, *independent finger action,* smoothness and facility in running passages, and a flexible wrist.]

3. *English, Physical Geography, U. S. History, and Outlines of History,* the same as required for admission to the Freshman class of the University. For statement of these requirements, times and places of examinations, admission by certificate, conditions, etc., see pp. 31, 39, and 41 of general catalogue.

COLLEGIATE COURSE OF STUDY IN PIANO-FORTE PLAYING.

This is the only course at present leading to the degree of Graduate of Music (M. G.). Students are required to take the full amount of work prescribed for each year of the course, otherwise they become irregular, and must pay for instruction at the rates for preparatory grades. For abbreviations of editions used, see below.

FIRST YEAR.

Piano.—Clementi's Gradus ad Parnassum, (*Tausig—Cornell, Sch.*); studies from Moscheles, *op. 70,* (*Henselt—Buck, Sch.,*); Josef Löw's *op. 281* (*Cornell, Sch.*), and Kullak's octave studies, *op. 48,* (*Parsons, S.*), also Loeschorn's *op. 176,* (*P. 2083*); Tausig's Daily Studies (*Ehrlich—Cornell, Sch.*), bk. II; Mayer, *op. 119 and 200,* (*Kistner*); Grund, *op. 21,* (*Cranz*); Haberbier, *op. 78,* preludes and finger gymnastics, (*Parsons, Sch.*); Ravina's "Etudes de Style," *op. 14,* (*Schott*). Scales in double-thirds, fourths, sixths, octaves and special combinations, as found in Zwincher (*Porter, Kistner, Sch.*), Loeschorn, *op. 177,* (*P. 2096*), Kohler, *op. 168,*

(*Andre*), or Plaidy (*Klauser, Sch.*). Concertos by Mozart, Mendelssohn, Moscheles, and Hummel. Sonatas by Beethoven, Schubert, etc. Solo compositions by Schubert, Mendelssohn, Hiller, Chopin, Raff, Schumann, Moszkowsky, Scharwenka, Bargial, Godard, Rheinberger, etc.; Wilson G. Smith, Bird, Foote, Maas, McDowell, Klein, and other American composers.

Voice.—Class work in reading music at sight. First term.

Harmony.—Emery's Elements, Goetschius' "Materials." Twice a week.

English.—Same as that required of the Sophomore class. See Catalogue, p. 59.

History of Music.—Lectures, with outside reading. Second term.

SECOND YEAR.

Piano.—Studies from Chopin, *op. 10 and 25*, (*Kullak, Parsons—S. 101*); Henselt, *op. 2*, (*P. No. 1893*, or *Hofmeister, single studies*,) and *op. 5*, (*B. & K., 315.*) Seeling's "Concert Etudes," *op. 10*, (*Senff*); Couppey's "Virtuosity" (*Parsons, Sch.*); Moscheles's "Etudes Characteristiques," *op. 95*, (*Parsons, Sch.*); Rubinstein, *op. 23*, (*P. 1009*); Liszt's "Transcendentals" (*B. & H.*); Eschmann, *op. 16 and 22*, (*Hofmeister*); Schumann's "Symphoniques," *op. 13*, (*Hollaender—Parsons, S.*); Bach's Preludes and Fugues (*Tausig—Ehlert, Bahn ed.*). Scales in special combinations. Concertos by Beethoven (*Reinecke, B. & H., or Door. S.*), Saint-Saens, and Chopin. Concert pieces by Weber, Schumann, Rubinstein, Raff, Liszt, Brahms, Saint-Saens, Grieg, Nicode.

Voice.—Interpretation of choral works. Once a week.

Counterpoint.—Richter's Counterpoint, supplemented by lectures and analyses. Twice a week.

Elements of Instrumentation.—Lectures, analyses, with outside reading. Second term.

Outlines of Musical Forms.—Lectures, analyses, with outside reading. Second term.

History of Music.—Lectures with outside reading. Second term.

The editions preferred and used by the School are indicated for the guidance of those studying at home and purchasing their music elsewhere. At J. H. Bell & Bro., Lawrence, everything used by the School is kept in stock, and sold at a discount to students of the School:

P.—Peter's, Leipsig.
S.—Schlesinger, Berlin.
B. & H.—Breitkopf & Härtel, Leipsig.
D.—Ditson & Co., Boston.
C.—Church & Co., Cincinnati.
Andre, Offenbach.
Simrock, Berlin.
Cranz, Hamburg.
Bahn, Berlin.
L.—Litoff.
A.—Augener & Co., London.
N.—Novello, Ewer & Co., London.
Sch.—Schirmer, 35 Union Square, New York.
Senff, Leipsig.
Kistner, Leipsig.
Schuberth, New York.
Schott, Mayance.
Hofmeister, Leipsig.
Cotta, Stuttgart.

Arrangements have been made with several of these publishing houses to send novelties in piano and vocal compositions as soon as they are published.

PREPARATORY COURSES OF STUDY.

Preparatory studies can, of course, be pursued elsewhere than at the University, but as the requirements demand very careful and thoroughly correct methods of elementary teaching, not always available at home, many students would prefer to prepare for the regular courses under the immediate instruction of the Dean or of his assistants. Hence the following courses can be pursued at the University at a moderate cost, (which includes free advantages according to grade,) and are given as a guide for those preparing elsewhere:

PIANO.

First Grade.

Emery's Foundation Studies (*Schmidt, Boston*) or Germer's Elementary School (*Boekelman, Schuberth, N. Y.*); studies selected from Köhler, *op. 50*, (*C.*), Loeschorn, *op. 65*, (*C.*). Easy solo compositions by Reinecke, Kullak, Spindler, Lichner. Duets by Grenzebach, Diabelli, and Berens.

Second Grade.

Daily Technic.—Germer's School; studies selected from Krause, *op. 2*, (*C.*), Loeschorn, *op. 66*, Heller, *op. 46*, (*D.*), Duvernoy, *op. 176*, (*D.*). Scales and arpeggios in simple forms. Sonatas and other compositions by Clementi, Dussek, Haydn, Mozart, Krause, Schumann, Kullak, Schubert, Reinecke.

Third Grade.

Daily Technic.—Lebert and Stark, pt. II, (*Cotta*), Emery's Head and Hands; studies selected from Krause, *op. 4*, Aloys, Schmitt, *op. 16*, (*Henkel, Simrock*); Loeschorn's School of Velocity (*Parsons*) or Köhler's *op. 128;* Neupert's Seventy-seven Studies, (*Sch.*), Turner's Easy Octave Studies, and also Loeschorn, *op. 176*, (*P. 2083*). Scales and arpeggios further developed. Sonatas by Haydn and Mozart. Selections from the compositions of Beethoven, Mendelssohn, Schubert, Heller, etc.

Fourth Grade.

Daily Technic.—Studies selected from Cramer (Von Bulow), with Henselt's and Timm's Arrangement for Two Pianos (*S.*); Hans Schmitt, *op. 15*, (*from Clementi and Hummel*); Heller, "Art of Phrasing," *op. 16;* Czerny, *op. 740*, "Fingerfertigkeit"; Bach's Two-part and Three-part Inventions, and easy preludes; Tausig's Daily Studies, bk. I, (*Ehrlich, Sch.*). Selections from compositions of Mendelssohn, Beethoven, Schubert, Schumann, Jensen, Gade, etc. Mozart's concertos.

Each grade represents about one year's work.

The amount of daily practice required varies with the different grades, but the following may be taken as the minimum: First grade, 2 hours; second grade, 2½ hours; third and fourth grades, 3 hours; the first year

for regular students, 3½ hours; second year, 4 hours; to be divided between technic, studies and pieces, as the instructor may direct.

ORGAN.

Pupils desiring to study the organ must have completed the first two preparatory grades in piano-forte playing. The study in pedal obligato is then taken up, with the manual and pedal studies employed by Dr. John Stainer, of London, Eng., Gustav Merkel, of Leipsig, Ger., and Mr. Dudley Buck, of New York. Harmony and Theory must accompany the work. Arrangements will be made with one of the church organs in town for practice. Reed organs and pianos with pedal attachment are available for practice.

VOCAL CULTURE.

Three courses are offered: (*a*) A course for the training of teachers; (*b*) a course intended for persons wishing to become concert singers; (*c*) a general course in sight-reading and school music, free to all students in any department of the University. Course (*b*) may also be pursued by students wishing to learn the proper use of the voice, in connection with elocution and other collegiate work, although it is not expected that such students will necessarily complete the course. Many students have fair voices which they wish to cultivate sufficiently to be able to sing correctly and pleasingly, while they have not sufficient voice or musical ability to become concert singers. Such students may pursue the Artists' course as far as circumstances may permit.

THE TEACHERS' COURSE

Is, as its name implies, designed to be a practical course in the art of teaching vocal music. The principles of tone-placing, the foundation of all singing, are carefully and thoroughly explained; the best system of breathing as a support to the tone analyzed; and all other details, pertaining to vocal technique, which are troublesome to the student and teacher alike, are dwelt upon and given definite shape in the student's mind.

This course covers also the interpretation of English ballads, German lieder, French and Italian songs, opera scene, and English oratorio.

The best vocal teachers are not always fine singers; persons having inferior voices may become excellent teachers if they will thoroughly master the principles of voice training.

THE ARTISTS' COURSE

Is designed for those who intend to become professional singers, or thoroughly-trained amateurs.

First Grade.—Management of the breath. Tone-placing. Dictation exercises for the special needs of the individual voice. Sustained tones. Arpeggios and scales. Selected technical exercises from Bonaldi, Marchesi, Concone, etc. English and Italian ballads and songs.

Second Grade.—Tone-placing. Dictation exercises. Slow trill, etc.

Technical exercises from Marchesi, Bordesi, Panofka, Concone, etc. English and Italian ballads and songs.

Third Grade.—Tone-placing. Dictation exercises. Rapid trill, turn, gruppetto and mordente. Technique from Bordesi, Marchesi and Sieber. English and Italian singing. Church solos. German lieder.

Fourth Grade.—Exercises for execution dictated, and selected from Lamperti, Marchesi, Sieber, etc. Bravura, English oratorio, Italian opera scene, church solos, German lieder.

The course laid out is given only as an example of the grade of the work done, and not as work that each student must do; for it is plainly impossible to arrange a course that is adapted to all voices.

Nearly all the technical work is dictated to each pupil according to his or her special needs.

Special attention will be paid to church singing, and students are often able to obtain choir positions in Lawrence.

A Choral Society of about sixty voices meets weekly for the study of Oratorio and Opera. Exceptional opportunities will thus be available to advanced students for the study of such works as "Elijah," "The Messiah," "St. Paul," "The Creation," "The Holy City," etc.

SINGING AT SIGHT.

This very important but too-generally neglected branch of musical instruction is here given special attention. A class is formed at the beginning of each year for the study of Notation, Intervals, Scales, and singing at sight plain melodies; instruction is free to all members of the University, the only expense being the cost of the music used.

For those who wish to prepare themselves to *teach* Vocal Music in the Public Schools, the course of study will occupy one year and include elementary harmony, thorough study of the system used, management of children's voices, etc., combined with practical drill in the class-room. Tonic-sol-fa and staff notation are both used. A small fee will be charged for *this*, the second term's work.

FIRST TERM.

(*a*) Elementary Instruction. Numbers, syllables, lines and spaces—representing sound. Notes—representing quality. The G clef—its use. The time signature. Rhythm. The major diatonic scale—its formation.

(*b*) Lessons in dictation, in connection with blackboard exercises, for the purpose of familiarizing the pupils with the simplest tone successions and rhythmical forms. Exercises, making figures as representing sound.

(*c*) The Interval system. Pupils required to write all kinds of seconds, thirds, fourths, fifths, sixths, and sevenths. Inversion of intervals. Progressive exercises, introducing chromatically altered intervals, in which especial attention is given to intonation and purity of tone.

(*d*) The theoretical and practical developement of the major diatonic

scale. Exercises on the blackboard and in dictation, written in the various major keys.

(*e*) Theoretical developement of the minor scale. The harmonic minor scale. The melodic minor scale. Exercises in both modes. Review and examination.

SECOND TERM.

(*a*) Recapitulation of the subject-matter embraced in first term.

(*b*) Fundamental principles of harmony. The triad—the dominant and sub-dominant triads; their relation to the tonic triad. Inversion of the triads. Exercises in the form of broken chords, making use of the T. D. and S. D. harmonies in their various positions and keys.

(*c*) The C clef as a means of transposing.

(*d*) Solfeggio exercises in two and three parts.

(*e*) Studies in two and three parts, with texts, for the purpose of acquiring a correct enunciation of vowels and consonant sounds.

(*f*) Methods of teaching the subject in graded schools.

HARMONY.

A thorough knowledge of Elementary Harmony is essential to every musician, whether artist or amateur. The School offers a course of study covering one year, including a knowledge of intervals and scales; formation and progression of chords; treatment of suspensions, open harmony, etc.; with practical work in harmonizing chants and chorales, and analyzing simple compositions. This work is free to all regular music students, and preparatory grades three and four. The subject of Counterpoint follows this, completing the second year's work.

MUSICAL THEORY AND LECTURES.

The work in Musical Theory includes Acoustics; Compass and Characteristic Effects of all Orchestral and Band Instruments; Lectures upon Musical Art, embracing the gradual development of music from ancient to modern times; the nature of music, its philosophical and scientific basis, the music of the ancient Egyptians, the Hebrews, the Greeks, and other nations; the Gregorian Chant, and the growth of music in the early Christian Church; a history of the great schools, Belgian, Italian, German, English, and French; the rise of Opera and the Oratorios; Instrumental music, with the development of the present classical forms of composition, as represented by the great masters, musical instruments, and the tendencies of musical culture, etc. Lectures are also given upon the important points in Vocal culture: The Throat, Respiration, Physical Culture in Relation to Singing, Methods of Practice, Articulation, Expression, etc., etc. History of Notation and of the Piano and Organ; outlines of Musical Forms, with study of their development. The instruction is given almost wholly by lectures and blackboard demonstrations, supplemented by extensive outside reading. *This course is free to all University students, and is particu-*

larly recommended to those, whether executants or not, who wish to add to their collegiate work a general knowledge of musical theory.

ENSEMBLE PLAYING.

In this branch of instruction lie elements of musical culture indispensable, and to be obtained through no other mode of training.

Ensemble playing develops the pupils' ability in reading at sight, and enables them to acquire a knowledge of compositions, ordinarily inaccessible to the piano-forte student.

Prima vista reading of eight and four-hand arrangements, and transcriptions of the Symphonies, Operas, string-quartettes, and chamber music generally, for two pianos are studied. Piano-accompaniment playing for voice and other solo instruments receives special attention.

SEMINARY.

The Seminary is designed especially for students fitting themselves for teachers of the piano-forte. The work will consist of lectures on methods of teaching, careful explanation of the system of technic in use in the School, and the examination of other systems, with a large amount of supplementary reading. Students will be required to visit and conduct piano classes, thus familiarizing themselves with the details of work in the different grades. All seminary candidates must have completed the first two grades of the preparatory course of study for the piano.

UNIVERSITY CHOIR.

This Choir is made up of two distinct organizations — the Ladies' Choral Club, and the University Glee Club. As the number of voices forming each club is limited to about sixteen, only the best singers are selected. These form a mixed chorus of from thirty-two to forty voices, which meets weekly for the study of choral music.

The Choir leads the singing at the opening devotional exercises in University Hall, and takes part in the public concerts. The two clubs forming it meet separately for the study of glees, etc., for male voices, and part-songs, etc., for female voices.

PUPILS' RECITALS.

Recitals will be given frequently by the students of the School, at which works studied in the class-room will be performed before a small audience of fellow-students and their friends. It is believed that these semi-public appearances will be of great assistance in acquiring that perfect ease and self-possession so essential to a successful public performance. A lecture-room, with a seating capacity of 200, is in constant use by the vocal classes, and will be used for the lectures and pupils' recitals.

CONCERTS.

Concerts are frequently given in University Hall by members of the School, and occasionally by outside talent and professionals, such as

Miss Neally Stevens, Prof. Perry and others, thus affording opportunities for becoming acquainted with the best music of the various schools. These concerts are free to students and their friends, except when given by professional artists from abroad, when a small admission fee is charged.

The following will give an idea of the nature of the instrumental and vocal compositions performed by students at these concerts:

Mozart, Concertos in C-major and C-minor.

Beethoven, Sonata appassionata, op. 57.

Wagner, Tannhauser Overture (2 pianos).

Liszt, Fest-Klänge (2 pianos).

Rubinstein, Concerto in D-minor, op. 70.

Mendelssohn, Concerto in G-minor, op. 25.

Chopin, Scherzo, op. 31.

Liszt, Hungarian Rhapsody, No. 2 (2 pianos).

Beethoven, Concerto in C, op. 15.

Reinecke, Theme from Schumann's "Manfred" (2 pianos).

A SONG RECITAL.

Songs.	*a.* "Among the Lilies,"	*Dana.*
	b. "Sehnsucht,"	*Rubinstein.*
	c. "Sweeth art,"	*Lynes.*
	d. "My Love went Sailing,"	*G. D. Wilson.*
Duet.	"Una notte a Venezia,"	*Lucantoni.*
Songs.	*a.* "Wohin,"	*Schubert.*
	b. "Burst, Ye Apple Buds,"	*Emery.*
Arie.	*a.* "Il mio tesoro," from "Don Giovanni,"	*Mozart.*
	b. "O, Let Me Dream,"	*Shepperd.*
	c. "Una Stella,"	*Mililotti.*
	d. "Soft Southern Breeze,"	*Barnby.*
Aria.	"With Verdure Clad," from "Creation,"	*Haydn.*
Trio.	"Ah, se il fratel," from "Belisario,"	*Donizetti.*

SONG RECITAL OF AMERICAN COMPOSERS.

Quartette.	"The God of Abraham Praise,"	*Buck.*
Songs.	"Girls' Romance,"	*Baermann.*
	"Ah, Let Me Dream,"	*Hawley.*
	"For You,"	*Millard.*
Part Song.	"The Sea hath its Pearls,"	*Parker.*
Songs.	"Lullaby,"	*Wilson.*
	"Hunting Song,"	*Shelley.*
	"Creole Lovers' Song,"	*Buck.*
Duet.	"The Birds of May,"	*Stretezki.*
Songs.	"O, Let Me Dream,"	*Shepperd.*
	"Sunset,"	*Buck.*
Quartette.	"Fly Forth, My Song,"	*Warren.*

SELECTIONS FROM CANTATA AND ORATORIO RECITAL.

a. Rec. "Behold," / *b.* Aria. "O, Thou that Tellest,"	from "Messiah,"	*Handel.*
a. Rec. "Ye People," / *b.* Aria. "If with all Your Hearts,"	from "Elijah,"	*Mendelssohn.*
Quartette. "O, Gladsome Light,"	from "Golden Legend,"	*Buck.*
a. Rec "And God Created Man," / *b.* Aria. "In Native Worth,"	from "Creation,"	*Haydn.*
a. Rec. "And He Journeyed," / *b.* Aria. "But the Lord,"	from "St. Paul,"	*Mendelssohn.*
Duet.	"Love Divine," from "Daughter of Jairus,"	*Stainer.*
Aria.	"Evening Prayer," from "Eli,"	*Costa.*
Aria.	"As when the Dove," from "Acis and Galatea,"	*Handel.*
a. Aria. "He shall Feed His Flock," / *b.* Aria. "Come unto Him," / *c.* Chorus. "All We Like Sheep,"	from "Messiah,"	*Handel.*

Special railroad rates will be furnished to students desiring to attend occasional concerts in Kansas City, about 40 miles distant.

LIBRARY.

In addition to the general library facilities of the University, students of the School have access to a choice collection of works on the History of Music, vocal scores of operas and cantatas, bound periodicals, piano-forte and organ music, etc. To this collection additions are constantly being made by purchase, donations, and loans. Leading musical periodicals are also on file. Students are urged to avail themselves as much as possible of the library facilities of the University, as an aid to intelligent and appreciative work in technical lines.

REQUIREMENTS FOR GRADUATION.

Candidates for a diploma must complete the required course of study for Piano, with Harmony and Theory, passing satisfactory examinations thereupon; and must each perform in public during the last year of study an entire concert program, to test their ability to correctly interpret the different schools of compositions. The School will be prepared next year to graduate students in Vocal Culture, who in addition to a regular two-years course must satisfactorily complete the first three grades' work in the Piano course, and study German and Italian for at least one-half year each. A graduation course in Church Music and Organ-playing is in preparation, and likewise one in Violin and Orchestral instruments, including the art of conducting.

RATES FOR TUITION.

Classes in Piano or Voice are limited to three students. All class lessons are of one hour each; private lessons, one-half hour each. Charges are for the quarter of nine weeks, two lessons each week:

	Class.	*Private.*
Piano (preparatory), Organ, or Voice, each,	$14 00	$18 00
Piano and Voice, or any two of the above subjects,	25 00	30 00
Piano (Miss March),		10 00

Harmony, Theory, Lectures, Sight-Singing, etc., are free to students in Piano, Organ, or Voice, as specified, but will be charged for at moderate rates when taken as single studies.

EXPENSES.

A year may be spent at the University very comfortably for $200, as follows:

Board, 40 weeks, at $2.25,	$90 00
Room rent, 40 weeks, at $1.00,	40 00
Fuel and lights,	10 00
Washing and incidentals,	20 00
Sheet music, books, etc.,	$5 to 15 00
Rent of piano,	25 00
	$200 00

The only additional expense, for private instruction in Piano (preparatory), Organ or Voice—from $40 to $72, or $80 to $120 for any

two branches — brings all the privileges of the School of Music, as well as of the University as a whole, within an annual residence expenditure of $300.

Those who can supply the furniture for rooms and the provisions for the table from home, can rent small houses or parts of houses, and thus reduce the item of board very materially.

GENERAL INFORMATION.

The year of the School of Music is divided into four quarters of nine weeks each.

Students may enter at any time, *but are not received for less than a quarter, except in latter part of spring term. No tuition will be refunded if obliged to leave before end of quarter.*

All bills payable *strictly in advance.*

Tuition will not be refunded to preparatory pupils for lessons lost, except in case of protracted absence on account of severe illness, prompt notice of such absence, with the reason therefor, to be given the Dean of the School.

Membership in the School of Music constitutes membership in the University, but does not necessitate the study of other branches. The advantages of the School are open to all, whether otherwise connected with the University or not. At the same time, all students of music, as far as possible, are urged to take at least one other study in the University, that one-sidedness of training may be avoided, and the intellectual progress keep pace with the artistic developement.

The University furnishes a few pianos for practice at the building at low rates, and good instruments can be rented in town for about five dollars a month. Pianos rented of private parties, or in connection with board, may often be secured at even lower rates. If desired, several students may unite in renting an instrument, thus materially reducing the expense.

Sheet music will be furnished to students at a considerable discount from the retail price.

Final examinations in Harmony, Counterpoint, History of Music, etc., are held at the end of the term.

All who intend preparing themselves or others for admission to the School of Music are cordially invited to correspond with the Dean in regard to preparation. Suggestions as to plan of work, choice of music, editions, cost of music or books, etc., will be gladly given.

For catalogues, circulars, or any other information, address the Chancellor, or the Dean of the School.

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